

**Rise of Subjectivist Photography in Digital Era: Can There be Photography after
the Post-Modern Image?**

&

“Too Many Words” Series

by

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the Post-Modern Image?**

“Too Many Words” Series

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Rise of Subjectivist Photography in Digital Era; Can There be Photography after the Post-Modern Image?

Abstract:

This research analyzes the progressive trajectory of Photography: Pictorialism, Straight Photography, Documentary, Subjectivism, Formalism, Modernism, Post-Modernism, and onwards with an aim of exploring new possibilities of photography and photographic techniques with the technological innovations. Looking back retrospectively the medium of photography and the necessity of new ways of self expression will unveil through the research. A new way of subjectivism is proposed and exemplified at the end of the research.

Starting with exploring the general direction of Photography, this research assumes that the progress of art photography and critique continuously evolved until the Post Modern era and receded recession at that point. With immense innovations in two- and three-dimensional digital image making, the research and the subsequent body of art works searches for new ways of "photographical" expression; by scanning through what is Subjectivity, its background, origins, and afterward, , our research via the issues of indexicality and Rhetoric of the Image will sketch the path between Subjectivity, Modernism, and Post Modernism

The research will conclude with the inspection of digital photography, photographers and the impact of the "Internet" over the area of photography and the image creation. In cooperation with the thesis, an accompanying series of art works by the author, "Too Many Words" and the artist's oeuvre will try to exemplify Subjectivist Photography in the Digital Era.

This thesis is also a self-critique of the artist's oeuvre until today. Scanning through history of photography and image making, this thesis will try to follow the footsteps and traces of references related to the artist's oeuvre.

Keyword: Photography, Subjectivism, image, index, indexicality, referent, semiotics, essence, digital, modern, post-modern, synthesis, individual.

Öz

Bu araştırma Fotoğraf mecrasının ilerleyişini tarihsel bir açıdan yaklaşılarak ele alarak gelişen teknolojiler sayesinde değişen mecranda kişisel ifadenin tekrardan önemli bir konuma gelmesinin altını çiziyor. Araştırma sonucunda "Bireyselcilik" olarak adlandırılabilinecek bir tarihsel stilin tekrardan ortaya çıkabileceğini belirtiyor.

Fotoğrafın genel olarak kabul görmüş tarihsel sürecini izleyen bu tez, sanat fotoğrafı eleştirisinin 1980 lere kadar ilerlediğini ancak bu tarihte postmodern düşünce akımıyla beraber bir sekteye uğradığını önesürüyor. Ancak gerek teknolojik gelişmeler gerekse düşünsel gelişmeler sonucunda imge yaratımı sürecinde artık "Bireyselciliğin" ön plana çıkması gerektiğini karşılaştırmalı olarak ortaya koyuyor.

Araştırma sayısal fotoğrafın ve internetin günümüz imge yaratımında ne gibi değişikliklere yol açtığını inceledikten sonra, araştırmacının kendi sanat faaliyetlerden örnekler sunarak tezi destekliyor. Araştırmacı / Sanatçının "Too Many Words", Şehir serisi son olarak ortaya konuluyor ve bireyselciliğe vurgu yapılıyor.

Anahtar Kelimeler: Fotoğraf, Bireyselcilik, imge, indeks, dilbilim, öz, sayısal, modern, postmodern, sentez, birey.

Introduction

“Each medium of expression imposes its own limitations on the artist—limitations inherent in the tools, materials, or processes he employs. In the older art forms these natural confines are so well established they are taken for granted. We select music or dancing, sculpture or writing because we feel that within the frame of that particular medium we can best express whatever is we have to say” (Weston 2003) no quotes for indented material

Photography, since its invention, is an area of Visual Culture that has been highly discussed and written. Whether the image represents reality or not, whether is it “Art” or just a documentation, whether it acquires meaning with regards to social norms and social transformation or it has its own language.

This research has no intention to rearticulate or rephrase what has been said about photography, and the debate around photographic image making. This research has the sole aim of proposing a key moment in the history of photography and visual culture where photographic expression can overcome the intervention by the postmodern period and the “postmodern image”, you need to prove here or later that it is an intervention—that it is looked at in this way. and flourish in its own medium by re-thinking and re-evaluating an era which can be called as Subjectivist. Place explain these assumptions in a reference note

The Birth of the Magnum Photo Agency; what is the relevance of it?

Only experts know the names of photojournalism, of commercial illustration: they are suppressed for the greater glory of group journalism, of the teamwork in the advertising field. The battle photographers are anonymous; the scientific photographers are anonymous; the news photographers are anonymous: their names are legion. The individualistic art photographer, swamped by the onslaught of collective straight photography, seems to be doomed to extinction. (Agha 1944)

Establishment of Magnum Photo Agency in 1947 is a turning point because of its eminent impact on the world of photography and photographers. Until then, as

Agha pointed out, most of the photographers were anonymous, crashed under the editorial power of magazines like “Life”. It was Robert Capa, after resigning from Life, the driving force behind the Magnum. Capa, who himself wanted to form an agency, which run by the photographers themselves. Until then it was the magazines that determined the photographers duty, what to shoot, how to shoot, and they were the ones who own the rights of the negatives. Cite who claims this Magnum gave back photographers their photographs rights and freedom to shoot what they want.

It was at that time “Photography in the Fine Arts” project occurred.¹ It was “an incredibly clumsy and intellectually shallow project, but it has an historical interest.” It was a juried and nomination based photography contest, which tries to establish photography as “ a universal art and communicate directly to human beings of all kinds”. Reasonably, it was a failing attempt on photography by authority. It can be seen as a necessary step in the history of photography, and can be compared to the imposition of editorial authority in the area of the news and advertising photography.

One should note that the aim of “Magnum Photography Agency” is not a decision or a distinction with regards to reifying aesthetic values. The decision is solely a political act of photographers. This political outburst had many outcomes. First, photographers started to publicize their individual names. By doing so, in time, photographers could establish their own photographic styles. One could estimate the identity of a photographer, for example by looking at a photograph. This individualization leads photographers to make spectators extend the meaning of photography and relate it different ideas and thoughts on world.

¹ Eisinger, John. *Trace & Transformation*. New Mexico: University of New Mexico Press, 1995.



Figure 1. Henry-Cartier Bresson, *Behind the Gare St. Lazare*, 1932, *Place de l'Europe, Paris* Copyright Cartier Bresson, Magnum Photos

Subjectivism

Minor White & Nathan Lyons

"I have chosen photography as my medium. I will select the segment of its spectrum which fits my likes and ignore the rest if I wish. When I feel like painting I will jiggle my camera, take out the lens, sandwich negatives or anything else that occurs to me. If I want to explore the unimagined images

hidden in my negatives, I will solarize, reverse or combine in any way that suits me. Above all, I am as wary of these distinctions as camera is indifferent. It's all photography to me, including drawing and talking and loving... Anyone who accuses me of being unwilling to accept the discipline of unique photography simply doesn't know that photography can be, or that I embrace camera because it frees me to be." (Eisinger 1995)

Base-ground of "Subjectivism" actually starts and flourishes with the foundation of the magazine "Aperture". Some of founding partners are Minor White, Ansel Adams, and Dorothea Lange. Those were the leading photographers of the era. When Minor White accepted a job at the California School of Fine Arts in 1946, he happened to be at the same place with the emerging beat movement in literature, and first footsteps of the Abstract Expressionism, with likes of Clyfford Still and Mark Rothko. Even there is no concrete evidence that they met in person, he certainly exposed to them and influenced by them.

At the same time in painting, abstract expressionism was on the rise. "White used *Aperture* as a forum in which to revive Stieglitz's idea of the equivalent, a photograph that is meant to subordinate or obscure its literal subject matter so as to work metaphorically." (Eisinger 1995) What was happening in painting was actually showing signs of happening in photography also after World War II. Instead of being chained to the technical limitations and conventional usage of the camera, White tried to explicate that the photographer should and can find ways to express him/herself via the use of the camera. White's thoughts and writings reintegrate photography into the mainstream of modernist art theory.



Figure 2. Alfred Stieglitz, *Equilivalent*, 1929, The Alfred Stieglitz Collection, 4 $\frac{3}{4}$ 3 $\frac{3}{4}$ inches

On the other hand, Vilém Flusser in his inspiring yet flawed essay “*Towards a Philosophy of Photography*” in 1983, 30 years after, previously mentioned Minor White, as an example of someone who puts photography in a position where the face value of the photography is the reality (Flusser 1983). Even though the intention of the essay is to establish the photograph, the “mechanical image” created by an “apparatus”, which is used by “photographer”, to a position of a narrator to take the part of the written text in the history. He omitted the possible interpretation of the photographs. That, obviously, does not mean the written text mentioned above is the “truth”, same as for the photographs. Before going in to some content wise, issues in poststructuralist period, the issues of indexicality, to sum it up, one should refer to another theorist and critic Nathan Lyons. The impact of Lyons and his thoughts can be seen as an indispensable step in the history of Photography and the history of

Photography Critique. If regarded and studied retrospectively, they are still applicable and valid.

“It should be clearly stated that I am not suggesting the complete abandonment of the realistic picture. What I am suggesting is that by photographic realism have we emphasized too stringently “speaking likeness”, insisting upon honest real-life facts? The question which should arise is whether or not the photograph can become a thing in itself, finding for itself an independent existence which may not necessarily be a direct reflection of traditionally realistic construct.” (Lyons, Photography in the twentieth century 1967)

Sequential meaning, or the idea of series, is another important contribution of Nathan Lyons to photographic theory. He emphasizes that photographs should be considered as series instead of individual images. He also stated that the idea of series is not his invention, but the series are a highly disputed subject as early as 1930's by Maholo-Nagy. Minor White also had attempts to create photographic sequences, which has a title but no other text, and a sequence of images.

Looking at images as series enables us to see an artist's oeuvre as a series. Lyons was critical about how the photographic community was disinterested in an artist's whole body of works but got fixated on several reproductions of some well-known images of him/her. “Too often somebody's work has been distorted, misinterpreted, not given a chance to develop itself fully...” (Lyons, Photography in the twentieth century 1967) Eisinger states that “unless we look at a substantial portion of a photographer's work, we cannot identify the major themes...we cannot even distinguish the accident from the deliberate statement.”

On the other hand, artist/ author also tries to work in series and sequences. How does working on a sequence differ from above point? If one looks at his “Portraits” and “Love Portraits” series sequentially, s/he can follow the progression of the aesthetic style of the artist, and the evolution of the two series as a whole. Corresponding images can be found at the appendix II.

What happened between 60's and today? Where did those 50 years go? What was the discussion about photography theory in those 50 years? It actually started

with Lyons' own distinction between "content specific" and "literal visual statement" photographs. One can make this distinction like literal and non-literal photographs. In his view, literal photographs can engage with language, and contain meanings rooted in the symbols that culture proposes. The only way to deal with non-literal photographs, in Lyons' own words, "is not exclusively in terms of meaning, but in experiencing the work." (Lyons, *Photography in the twentieth century* 1967) He actually adopted some important concepts from both modernism and post-modernism, and that is exactly what should be reconsidered today.

Photography as a Natural Event

1960's indicate an important point in the photography history, because it is the time when photography entered the institutions as a fine art form, and leap into the art market from museums. John Szarkowski was the man who made it possible. As the photography curator of the New York MOMA, at the time where no gallery showed fine art photography, he had curated shows in MOMA until his retirement in 1991. He tried to systematize photography in to a Greenbergian modernist discourse. In his book "Photographer's Eye" dated 1966, and published by MOMA, he insisted that photography actually has a shared vocabulary. He described the book as "*an investigation of photographs look like, and why they look that way. It is concerned with photographic style and with photographic tradition.*" (Szarkowski 1966)

Szarkowski defines 5 qualities natural to medium; "The Thing Itself", "The Detail", "The Frame", "Time" and "Vantage Point". All of these deals with an *actual* subject matter in nature which has details, is framed, acquired during a period of time, and be framed from different vantage points. So, whatever the subject matter is the photograph, in Szarkowski's view, those 5 characteristics define what is a photograph.

The modernist approach can be seen in other MOMA exhibitions. Current MOMA Photography Curator Peter Galassi once wrote in the catalogue 1981, about the show at MOMA, "*Before Photography*" that "*The object here is to show that photography was not a bastard left by science on the doorstep of art, but a legitimate child of Western pictorial tradition.*" (Galassi 1981)

Szarkowski's stance on photography became problematic with the evolution of the media and the mass distributed images. Because day by day making images and distributing them became easier, so the aesthetic values Szarkowski has drawn turned into an oppressive and limiting stance.

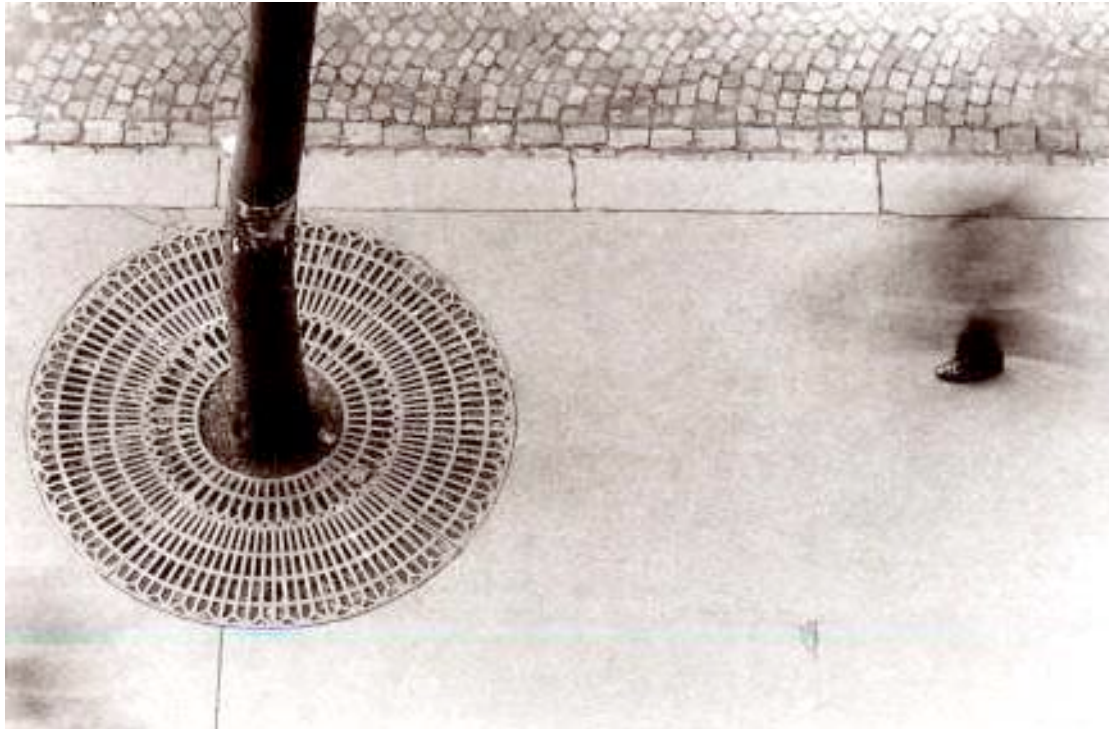


Figure 3. Otto Steinert, *Passerby*, 1950, Museo Colecciones Ico

The method of Szarkowski made himself a target for the post-modernist critiques because of his disregard of political, social, and cultural context. Even though the authors and critiques have condemned his approach, it made possible a new area of discussion in Photography theory.

Photography as a Cultural Event

After 1960's Photography was surrounded with words and language. It was not surprising because World War 2 was over and advertisement and mass media started to grow again. It was time in an age of mass media, to go back over to Walter Benjamin, "*The Work of Art in the Age of Mechanical Reproduction*" (Benjamin 1935) until the rise of the digital era.

By that time, a shift in the photography theory is on the track by introducing new critiques and writers. Before 1960's the conversation was between the

photographers but after that time, more and more philosophers, novelists, journalists, semioticians came into the scene.

One of the most important of those critiques was the work of Susan Sontag, influenced by the leftist politics of USA and the Vietnam War. In her collected essays *On Photography*, she argues photography's social role as a mass media form not as an art form.² She pointed out that taking photographs "*is mainly a social rite, a defense against anxiety, and a tool of power.*" (Sontag 1977). She insisted on the superficiality of the photographs rather than the complex relations of the image and the world around it. She continues:

"Photography implies that we know about the world if we accept it as the camera records it. But this is the opposite of understanding, which starts from not accepting the world as it looks...the knowledge gained through still photographs will always be some kind of sentimentalism, whether cynical or humanist. It will be a knowledge at bargain prices-a semblance of knowledge, a semblance of wisdom; as the act of taking pictures is a semblance of appropriation, a semblance of rape." (Sontag 1977)

Within the same frame, Roland Barthes' "Camera Lucida" inquires more of the memory works of the photographs.³ How one perceive and feel when one encounter photographs that can be seen in mass media. He developed two important concepts that he sees cannot be omitted while looking at a photograph. "Studium" and "Punctum". *"This multitude of images he calls studium, which are coded, cultural and ideological, an experience polite interest that he contrasts with the punctum, a non-coded detail in a photograph that unexpectedly pricks or wounds the viewer."* (Kriebel 2007) To extend the meaning of *studium*, Barthes articulates on the essence of photography, and states that, photograph can never be separated from its referent. To put it in his own words:

² Sontag, Susan. *On Photography*. New York: Farrar, Straus and Giroux, 1977

³ Barthes, Roland. *Camera Lucida*. Translated by Richard Howard. New York: Hill & Wang, 1980.

“The photograph belongs to a class of laminated objects whose two leaves cannot be separated without destroying them both- referent and photo.”
(Barthes 1980)

On the other hand, Joel Snyder argues in *Picturing Vision* Barthes wrote about this separation in a different viewpoint. He says, *“If I hit the wall with a hammer, there is no reason to conclude that the dent must bear a resemblance to the head of the hammer.”* She goes on in another aspect: just a year before Peter Galassi wrote the catalogue of *Before Photography*, based on the writings of Ernest Gombrich, that the photograph does not replicate vision, but it continuous from the footsteps of another tradition of vision-- the renaissance.

The issue of the referent surfaced again, and this time more dominant and more directly in the writings of Rosalind Krauss, art critique and professor of art history. Krauss takes terminology proposed by the semiotician Charles Pierce, who theorizes the differences among signs according to nine nonexclusive categories that includes symbol, icon, and index. An “index” is a sign connected to its referent along a physical axis, such as footprint and delivering one to one correspondence with the thing it represents. (Kriebel 2007)

“Photographs...are in certain respects exactly like the objects they represent. But this resemblance is due to the photographs having been produced under such circumstances that they were physically forced to correspond point by point to nature. In that respect, then, they belong to second class of signs, those by physical connection.” (Pierce 1931). By this formulation, Krauss make an effort to put photography away form the modernist terms, flatness, composition and aesthetic values and put it into a functional, sociological status. As Barthes put it, *“Photography’s noeme (essence) is an emanation of past reality: a magic, not an art.”* (Barthes 1980) Krauss also questions the reproducibility of the photographs and again the essence of the photographs with in “A Note on Photography and the Simulacral” (Krauss 1984), which argues on the theories of Pierre Bourdieu’s and Jean Baudrillard’s thoughts that photography has no aesthetic norms to itself, instead borrowing them from other arts and movements. (Kriebel 2007)

Another theorist who attacks aestheticization of photography is Allan Sekula. He, unlike Barthes's magical, mystifying description of photography, bonds photographs with tasks which depends on "external conditions" to convey a message. *"A photographic discourse is a system within which the culture harnesses photographs to various representational tasks...every photographic image is a sign, above all, of someone's investment in the sending of a message."* (Sekula 1984)



Figure 4. Barbara Kruger, *Untitled (I shop therefore I am)*, 1987, 111" by 113", photographic silkscreen/vinyl

Several critiques wrote through out the eighties and nineties about Photography, its relationship with the language and the other media, about indexicality, about the liaison with the reality, without making a distinction between photographs and the so called Art Photography. They try to find an essence to solve

the whole problem. While modernist critiques try to find the answer by identifying the fundamentals of photography, on the other end, post-modern critiques deny Photography, and the meaning is originated from the context. Geoffrey Batchen clarifies this bipolarity of the critiques in *Burning with Desire*; “In post-modern criticism, the photograph still has an essence, but now it is found in the mutability of culture rather than in its presumed other- an immutable nature. (Batchen 1997)

The Necessary Demise of Bipolarity

The urge to categorize photography, and the attempt to conceptualize its ontology has thus occupied photography criticism since its invention. Nearly all of the critiques mentioned above, in that way or another, seek to put Photography in a bowl of ideas and thoughts which are previously discussed in other creative areas like painting, sculpture...etc. Since critiques paint clear and strict lines in their theories, one can easily divide them into two sections. While Szarkowski and the likes try to conceptualize through the way of the modernism and the painting, post-modern critiques, even though they are not approaching the subject in the same manner, seek to omit photography as such, and put it in cultural terms. Meanwhile, the photographers never ceased to shoot, make, produce.

One should not look for answers in all of photography history. Maybe the answer lies in the roots of photography. The response for this bipolarity can be found in Geoffrey Batchen’s reading of Hippolyte Bayard’s *Self Portrait as a Drowned Man*.



Figure 5. Hippolyte Bayard: “Self-Portrait as a Drowned Man”, 1840 (Direct Positive Print)

It was made on October 18, 1840; just after a year the medium came to surface.

“In Bayard’s staged self-portrait, Batchen points out, photography is understood as both performative and documentary, nature and culture, demonstrating that during its early beginnings, photography’s ontological status was understood as unstable, complex, and multiple, shuttling self consciously between representation and the phenomenological real”.
(Kriebel 2007)

The complexity of photography, as Batchen pointed out, lies in the essence of the image. Photography and the act of photographing can be deceptive. Because it has both performative and documentary qualities.

It is not the case that a photographer produces photographs in order to be in either side. Some photographs are staged, some photographs are documentary, some are big productions, some are efforts to tell a story, but what is common is that, whether you stare at the photographs and try to analyze them, if you stand by one side, you will always be wrong about something. The punch line is that the status and the so called essence of photography is so complicated that it will always evolve, change, appropriate from other media, re-conceptualize himself in a never ending way. As Walker Benn Michaels pointed out, *“...indexicality is cheap. And the fact that Demand, Gursky, and so on are making photographs is central because the fact that the photographs are photographs is part of their meaning.”* (Michaels 2007)

After 1990’s with the emergence of the digital technologies, and software’s like Adobe Photoshop, Photography again changed shape. We no longer believe so easily whatever we see, anyone can produce and share photographs easily with low-cost, and the photographs we see everyday changes drastically in an exponential trend. Digital photography gave critiques and writer so much to talk about: Manipulation, loss of reality, distribution. With the emergence of the Internet and metaverses, photographic imaging went into virtual environments, with techniques of 3D computer graphics by which one can achieve photo realistic images, its context radically. Asides all the discussion of whether there are differences between analogue and digital photography, Lev Manovich, in his inspirational essay, *The Paradoxes of Digital Photography*, interrogates the differences and reaches to a solution. If one can

stop obsessing about the “abstract principles” of digital imaging, the difference disappears. In short, “*Digital photography does not exist.*” (Manovich 2003)

Lev Manovich reached to this point by questioning the arguments of William Mitchell in *The Reconfigured Eye: Visual Truth in the Post-Photographic Era*. (Mitchell 1992) Mitchell proposes 3 main distinctions between analogue and digital photography. First one is the relationship between the original and the copy, Mitchell argues that the continuous spatial and tonal variations cannot be copied without degradation, but the digital does. Manovich reacts to this with the digital glossy ?compression, which is widely used in digital world for the reasons of bandwidth and storage capacities. Every time an image is saved with compression, some data is being lost.

Second argument that Mitchell proposes is the amount of information contained in an image. Mitchell argues that on one hand the data contained in an analogue image is indefinite and enlargement reveals more detail. On the other hand, the digital image contains fixed amount of information. This noun might be true in principle, but “the more relevant question is how much information in an image can be useful to viewer.” Today most scanners and cameras can produce high-resolution images in a much finer detail than the traditional photography.

Third argument for Mitchell is the easy manipulation in digital photography. He admits that there is always re-worked, manipulated photography throughout the history, but he supposes that the manipulation in the digital image is inherent. Manovich counters this with the examples of Soviet photography, which are mostly staged and retouched.



Figure 6. Unknown, “Kliment Voroshilov, Vyacheslav Molotov, Stalin and Nikolai Yezhov at the shore of the Moskwa-Wolga-Channel”, 1937.

Figure 7. Unknown, “Stalin, (Nikolai Yezhov, censored) and Molotow at the shore of the Moskwa-Wolga-Channel. After Yezhov was executed”, 1937.

Rise and Necessity of Subjectivism

What this thesis tries to achieve by calling the period that we live in as Subjectivist and insisting on it by saying it is rising? What is this thesis about with all this art historical quotes and the timeline? This research started as a self-discovery, and an attempt to understand and track back the roots of the evolution of a photographer who started his oeuvre in so called “digital era”. Digital possibilities gave back photographers their own creativity and opportunity to create a unique photographic vocabulary of his/her own, instead of using, borrowing from other media, and help relieve the pain of being loaded with political, cultural “indexes” to his/her photographs.

The term post-modern used in this thesis, points out to the critiques who limits photography not to have an essence, and who propose all photographic practice is about index, icon, semiotics, culture, where as the term modern relates to critiques who sees photography only as a tradition and a mission of the West and a necessary continuation of Renaissance. One cannot be a part of both groups simultaneously. In which place one can put Gursky’s “99 Cent II Diptychon”. Because Gursky’s photograph depicts a supermarket which is full of logos writings that can be indexes, on the other hand it is highly manipulated and has not lost its aesthetic values. That’s the point where “Subjectivism” arises. The evolution of the medium of photography drives us to use Digital techniques to create new images. It makes us to inquire what we see and how we see it, makes easier for us to destroy, manipulate, re-create, distort, de-structure, re-structure, de-compose photography to use it in a form that is based on our subjective eye.



Figure 8. Andreas Gursky, *99 Cent II Diptychon*, 2001.

One can easily make a vague connection between Barthes' notion of punctum and subjectivity, but there is a concrete distinction between the two. What Barthes' punctum is about, as mentioned earlier, is a detail or something in a photograph that captures the viewer's attention on a personal level. The context of the photograph and the intention of the photographer may have no relation to the punctum. But in the case of subjectivity, the relation is the other way around. This time, photographer, with his/her own visual language, tries to make visible the "punctum". This time the photographer shows the punctum, not the viewer.

This argument will not change the world, because every second we live, photography evolves, and we forget some concepts, thoughts, and theories along the way. The “Rise of Subjectivism” is just a re-evaluation of what we might have missed in the hands of the art historical formalism.

“There has been little notable effort to address the medium itself, to examine its evolving character, its social and cultural properties, its complex relations with other media, and the great variety of roles it performs. Partly, although historians especially should know better, the cause of such neglect lies in the assumption that photography is unitary, a single method of making pictures, a unique visual language.” (Trachtenberg 1980)

Assessment I

Assesment I is an attempt to direct a gaze to the history of photography with a wide-angle lens. At the end of this research, the author of this thesis wants to classify some important, worldwide known photographers according to previously mentioned thoughts and flows in photography; to achieve that, a chronological table has been constructed. Research does not predict any outcomes before preparing this comparison.

No:	Name	Date of Birth	Working in Series	Selected Work	Year of Work
1	Nadar	1820	NO	Revolving Self Portrait	1865
2	Eadweard Muybridge	1830	YES	The Horse in Motion	1878
3	Eugene Atget	1857	NO	Organ Grinder	1898
4	Edward Steichen	1879	NO	The Pond—Moonlight	1904
5	Alfred Stieglitz	1864	NO	The Steerage	1907
6	Laszlo Maholy Nagy	1895	YES	Photograms	1924
7	Man Ray	1890	NO	Noire et Blanche	1926
8	André Kertész	1894	NO	La Fourchette	1928
9	Henri-Cartier Bresson	1908	NO	Behind the Gare St. Lazare	1932
10	Brassai	1899	YES	Paris de Nuit	1933
11	Walker Evans	1903	NO	Allie Mae Burroughs	1935
12	Dorothea Lange	1895	NO	Migrant Mother	1936
13	Robert Capa	1913	NO	Loyalist Militiaman at the Moment of Death	1936
14	Ansel Adams	1902	NO	The Tetons and the Snake River	1942
15	Alfred Eisenstaedt	1898	NO	V-J day in Times Square	1945
16	Philippe Halsman	1906	NO	Dali Atomicus	1948
17	Minor White	1908	NO	Axe in Field	1960

18	Diana Arbus	1923	NO	Child with Toy Hand Grenade in Central Park	1962
19	Lee Friedlander	1934	NO	New York City	1963
20	Joseph Koudelka	1938	YES	Gypsies	1967
21	Harold Eugene Edgerton	1903	NO	Electronic Flash, Strobe	1970
22	Cindy Sherman	1954	YES	Untitled Film Stills	1970
23	Bernd and Hilla Becher	1931-1934	YES	Coal Bunkers	1974
24	Barbara Kruger	1945	NO	I shop therefore I am	1978
25	Robert Mapplethorpe	1946	YES	Man in Polyester Suit	1980
26	Nan Goldin	1953	YES	The Ballad of Sexual Dependency	1981
27	Jeff Wall	1946	NO	The Mimic	1982
28	Edward Burtynsky	1955	YES	Mines	1983
29	David Hockney	1937	YES	Pearblossom Highway Photo Joiner	1986
30	Hiroshi Sugimoto	1948	YES	Seascapes	1986
31	Victor Burgin	1941	YES	Office at Night	1986
32	Sally Mann	1951	NO	Immediate Family	1992
33	Philip-Lorca di Corcia	1951	YES	Brent Booth, 21 years old, Des Moines, Iowa, \$30	1992
34	Nobuyoshi Araki	1940	NO	Private Photography	1994
35	Naoya Hatakeyama	1958	YES	Blast	1995
36	Erwin Olaf	1959	YES	Royal Blood	2000
37	Elina Brotherus	1972	YES	Suites françaises 2	2000
38	Thomas Struth	1954	YES	Museum Photographs	2000
39	Andreas Gursky	1955	YES	99 Cent II Diptychon	2001
40	Luc Delahaye	1963	YES	History	2003
41	Loretta Lux	1969	YES	Portraits (Untitled)	2004

42	Michael Wesely	1963	YES	Open Shutter	2004
43	Olivo Barbieri	1954	YES	Biosphere	2004
44	Thomas Ruff	1958	YES	jpegs	2004
45	Gregory Crewdson	1963	YES	Beneath the Roses	2005
46	Thomas Demand	1964	YES	Presidency	2008

Table 1 Table of Photographers and years of publication of their selected works

Conclusion

Whether digital or analogue, whether staged or not, whether colored or B&W, whether in series or not, whether abstract or pictorial, photographs are always tell stories. The comparison made in the “Assessment I” shows that, there are no clear dividing lines between the styles and aesthetic preferences; the photographs, which are considered art are, were and will be in the gray zone between the naturalistic and cultural approaches photography. What remain after all are not words, just images.

Rise of Subjectivity, deals with this gray zone. Can a personal aesthetic style be achieved for narrative purposes? The artists’ “Too Many Words” series and his oeuvre, is an attempt to achieve this goal. Instead of using words to tell a story, artist’s oeuvre aims to produce a sentence by itself. The artists’ oeuvre will prolong over time and will continue to add letters and words to his sentence. The Artist sees himself as a writer. He chooses words, changes places, make up words, try to combine a grammatical structure. In the evolution of his oeuvre, he confronts with new words, new ways and new possibilities in a never-ending fashion.

The author/ artist sees “Subjectivity” as an opportunity to build a third layer, an interface, between the camera and the thing being photograph. He uses digital possibilities to re-create and individualize the scene, which he photographed. In generating this interface layer by layer, he changes the photograph in to his subjectivist image.

On the other hand author/ artist’s reevaluation his own work revealed to himself another approach to his oeuvre. A deep connection with painting can be directly seen, with connections to impressionism, post-impressionism, and expressionism. This approach can be a good starting point for the future research.

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Henry-Cartier Bresson, *Behind the Gare St. Lazare*, 1932, *Place de l'Europe, Paris*
Copyright Cartier Bresson, Magnum Photos

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Alfred Stieglitz, *Equilivalent*, 1929, The Alfred Stieglitz Collection, 4 $\frac{3}{4}$ 3 $\frac{3}{4}$ inches

Figure 3

Otto Steinert, *Passerby*, 1950, Museo Colecciones Ico

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Barbara Kruger, *Untitled (I shop therefore I am)*, 1987, 111" by 113",photographic silkscreen/vinyl

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Hippolyte Bayard: *"Self-Portrait as a Drowned Man"*, 1840 (Direct Positive Print)

From:

[<http://www.usc.edu/schools/annenberg/asc/projects/comm544/library/images/543.html> USC's Annenberg School for Communication website] and from [<http://en.wikipedia.org>]

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Figure 7

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Andreas Gursky, *99 Cent II Diptychon*, 2001. From: Sotheby's, (<http://www.popphoto.com/photographynewswire/3911/the-first-3m-photograph.html>)

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APPENDIX I



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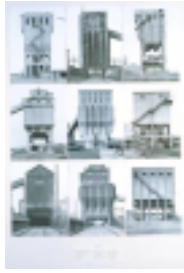
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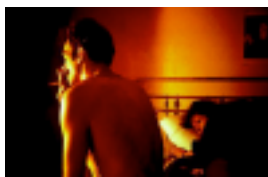
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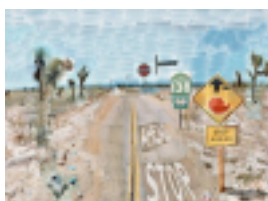
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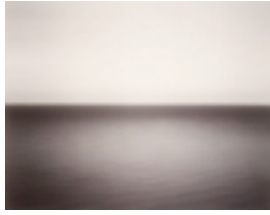
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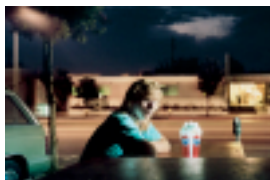
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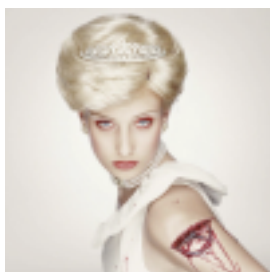
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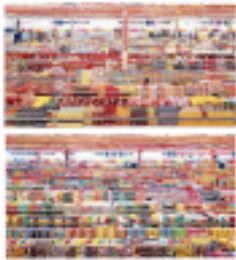
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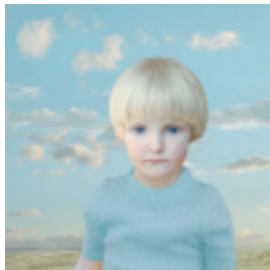
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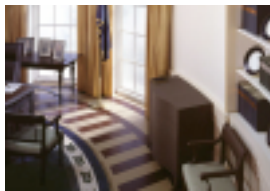
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1	Nadar
2	Eadweard Muybridge
3	Eugene Atget
4	Edward Steichen
5	Alfred Stieglitz
6	Laszlo Maholy Nagy
7	Man Ray
8	André Kertész
9	Henri-Cartier Bresson
10	Brassai
11	Walker Evans
12	Dorothea Lange
13	Robert Capa
14	Ansel Adams
15	Alfred Eisenstaedt
16	Philippe Halsman

17	Minor White
18	Diana Arbus
19	Lee Friedlander
20	Joseph Koudelka
21	Harold Eugene Edgerton
22	Cindy Sherman
23	Bernd and Hilla Becher
24	Barbara Kruger
25	Robert Mapplethorpe
26	Nan Goldin
27	Jeff Wall
28	Edward Burtynsky
29	David Hockney
30	Hiroshi Sugimoto
31	Victor Burgin
32	Sally Mann
33	Philip-Lorca di Corcia
34	Nobuyoshi Araki
35	Naoya Hatakeyama
36	Erwin Olaf
37	Elina Brotherus
38	Thomas Struth
39	Andreas Gursky
40	Luc Delahaye
41	Loretta Lux
42	Michael Wesely
43	Olivo Barbieri

44	Thomas Ruff
45	Gregory Crewdson
46	Thomas Demand

APPENDIX II

Following works try to show the artist's intention and struggle to find his own way of photographic language through works.

Portraits 2008-2009



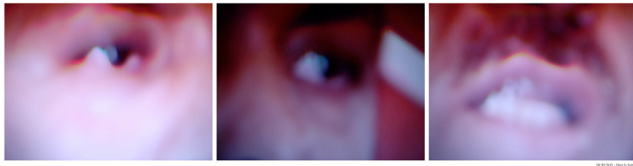
30x30cm 2008



BMSuma "Photography as Art" Exhibition

90x60cm 2008

Love Portraits

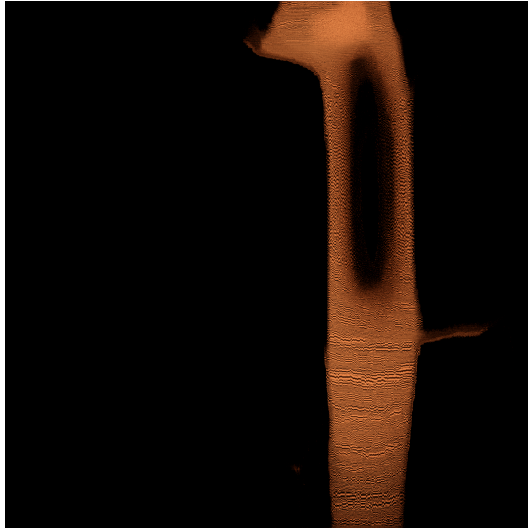


2009



CAM Gallery "Illicit Practice" Exhibition

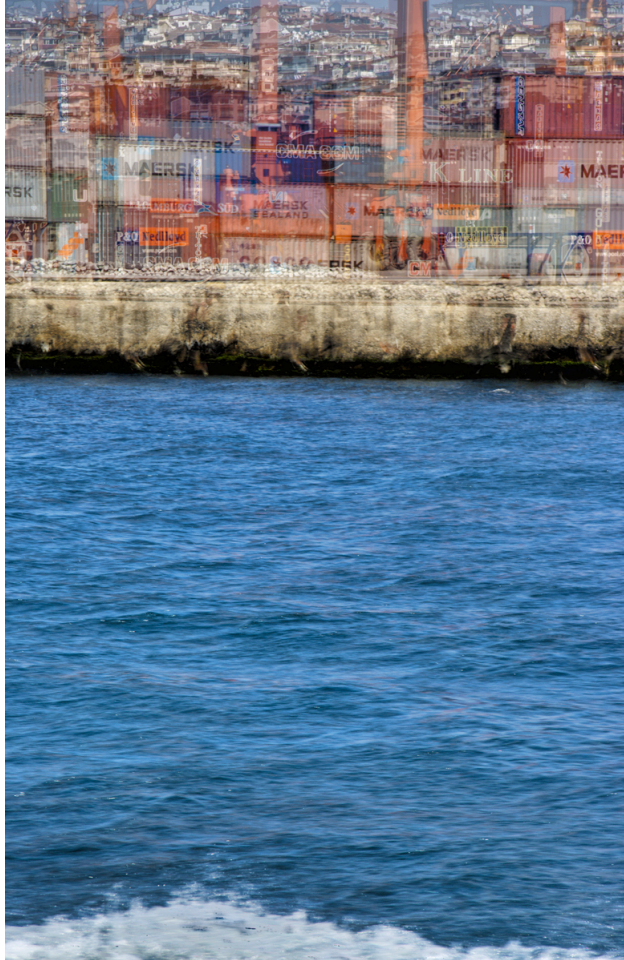
46x60cm 2009



60x60cm 2010

Appendix III

Too Many Words (City)



Will be Exhibited at GD4Photoart Bologna in September 2010

60x90cm 2009



No Dimension-2010



165X115cm
2010



165X115cm 2010



165X115cm
2010



165X115cm 2010



165X115cm 2010